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# THE FANLIGHT

Vol. 6, No. 2

A Publication of Western Kentucky University Libraries

Spring 1990



*Logan County Quilt Exhibit  
April 15-June 17, 1990*



# Quilt Exhibit Will Fill Three Galleries

**Piece By Piece: A Sampling of Logan County Quilts** is the culmination of several years' planning and preparation by the exhibit sponsors, the Kentucky Heritage Quilt Society and The Kentucky Museum.

Working with the county extension agent and area Homemakers clubs, KHQS conducted five search days in Logan County. Individuals who owned quilts in that county were invited to bring them to designated sites to be numbered; photographed; documented as to size, materials used, and condition; and biographical information about the quiltmaker recorded. From the information gathered, selections for the exhibit were made.

There are 40 quilts in the Logan County exhibit. Most are on loan from private owners, five are from The Kentucky Museum's collection, and three were borrowed from other museums. One outstanding piece in the exhibit is The J.B. Speed Museum's "Virginia Ivey Quilt," named for the quiltmaker and made around 1860. This quilt is similar in design and quality of needlecraft to another Ivey quilt, "A Representation of the Fair Ground Near Russellville, Kentucky," now at the Smithsonian and reputed to be one of the finest in their collection.

Guest curator of the exhibit is KATY CHRISTOPHERSON, a nationally recognized authority on quilts



*KHQS members (foreground l to r) Nancy Bunger and Elizabeth Boyd stitch muslin on the back of a Logan County quilt, while Helen Thompson and Karen Moulder (background l to r) prepare other quilts to be "backed."*

who lives in Louisville, Ky.

**Piece By Piece** will open on Sunday, April 15, with a reception from 2:30 to 4:30 in the Garden Gallery. The exhibit will remain in Galleries J, K and L through June 17, 1990. □

The Kentucky Museum staff wants to express appreciation to KHQS for their help with the Logan County quilt show. And special thanks go to KATY CHRISTOPHERSON, guest curator of the exhibit.

Some people might think a guest curator serves only a ceremonial function, when, in reality, the job entails lots of hard work. Katy has been involved in

this project from the outset—registering quilts, helping select pieces for the exhibit, writing labels and catalog copy, and just "being there" to offer advice and moral support.

Thanks, Katy, for your willingness to undertake this extra duty. You have been instrumental in producing a wonderful exhibit.

THE FANLIGHT is published and distributed by The Kentucky Museum, Western Kentucky University, Bowling Green, Kentucky 42101 (502) 745-2592.

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For Kids Only . . . . . Dianne Watkins  
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Sandra Staebell  
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**Cover Photo:** Museum staff (l to r) Sandy Staebell, Tom Tutino and Donna Parker prepare for the Logan County Quilt Exhibit opening. Here they are mounting a Crossed T quilt donated to the museum by Miss Julia Neal.



## E-300

# Toddlers Travel in Style

By Sandy Staebell

A cane perambulator (1986.39), circa 1906, donated to the collections by Mrs. Ora Jackson Pruitt, provides additional insight into the child-rearing customs of the Victorian era.

Perambulators, or baby carriages, of this period came equipped with a number of interesting features. The museum's carriage was made with a backrest that could be set in three dif-

ferent positions and with a dash that adjusted to four different settings. Like most perambulators, it probably included large, brightly colored cushions and a parasol designed to shield the baby from the sun.

The moderately ornate design of this carriage may have been a reflection of the esteem in which Victorian society held babies. Infants became symbols of the Victorian family and measures of its success, so parents displayed them to the world in increasingly grand



*Perambulators, or prams, were not used widely in this country until after the Civil War. Victorian parents used these conveyances to "showcase" young children.*

carriages in the last two decades of the nineteenth century.

Donor records indicate that the N. H. Thayer Company of Erie, Pa., manufactured the museum's baby carriage. Although the store from which it was purchased is not known, the perambulator resembles the carriages sold by Sears, Roebuck & Company and Montgomery Ward & Company through their mail order catalogs. Cost of the baby carriage is not known either, but a survey of prices for comparable models available from these

*"E-300," a regular column in THE FANLIGHT, features objects from the Museum's collections. E-300 is the room number of The Kentucky Museum's largest storage area. When artifacts are not on display they are stored in this climate-controlled area where exposure to light and other harmful conditions can be kept to a minimum.*

companies is informative. The 1906 Sears catalog carried eight carriages priced from \$3.95 to \$18.95, while the 1902-03 Montgomery Ward catalog offered customers a choice of 26 different models priced from \$4.25 to \$26.95.

The perambulator was originally purchased by the donor's mother, Mrs. A. C. Gatewood, in Madison, Ind., and used in Bedford, Trimble

County, Ky. Mrs. Gatewood gave the baby carriage to her daughter, who donated it to the museum in 1986. □

For more information about baby carriages and child-rearing customs, read *A Century of Childhood 1820-1920* by Mary Lynn Stevens Heining and *Antiques of American Childhood* by Katherine Morrison McClinton.



# Private Donations Promote Museum's Exhibits and Activities

Over the past few weeks, there has been a concerted effort to increase private support for The Kentucky Museum. Adele Kupchella, University Libraries Development Officer, has spent a great deal of time calling on businesses and organizations to raise funds for exhibits and programs and checking on the availability of resources through grants and foundations. Efforts have been fruitful and we gratefully acknowledge the contributions from the following:

☐ **Bowling Green-Warren County Tourist and Convention Commission** for underwriting half the cost to print 25,000 copies of a full-color brochure about The Kentucky Museum.

☐ **Bowling Green Bank and Trust Company and HCA Greenview Hospital** for funding to mount **A Change of Style: Furniture From the Kentucky Museum**, an exhibit opening in November.

☐ **Margie Helm Library Fund**, an endowment in Western's College Heights Foundation, for funds to exhibit the Logan County quilts.

☐ **Kentucky Heritage Quilt Society** and the **Auburn Hosiery Mills** for contributions toward the cost to print an exhibit catalog for **Piece By Piece: A Sampling of Logan County Quilts**.

☐ **Citizens National Bank of Bowling Green and Citizens Bank and Trust Company of Glasgow, Trans Financial Banks** for sponsoring the annual Fourth of July Celebration.

The staff of The Kentucky Museum appreciates the confidence you have shown in them by funding our activities. Thanks for your support. ☐



*Bowling Green Bank and Trust Company president George Shaw (second from right) presents a check to Adele Kupchella to help underwrite the museum's furniture exhibit scheduled to open in November, 1990. Also pictured are Larry Scott (left of Kupchella) and Michael Binder (extreme right).*

## Memorial Gifts

Honor the memory of friends and loved ones by making a memorial contribution to The Kentucky Museum. Memorial gifts are used to fund new programs and exhibits and to assist with ongoing activities.

Your tax-exempt contribution will be acknowledged promptly and notification sent to the individual(s) you designate.

For details contact Earlene Chelf - (502) 745-5263, or mail your check along with pertinent information to The Kentucky Museum, Western Kentucky University, Bowling Green, KY 42101. ☐

## Museum's Quilt on Magazine Cover

In keeping with the quilt theme that will prevail throughout the museum from April 'til June, it is most appropriate that the museum's renowned **Garnett-Murray Crazy Quilt** will be featured on the cover of the spring edition of *Women of Power*. This edition of the magazine, which is published quarterly in Cambridge, Mass., will focus on "Revisioning History."



**FOR  
KIDS  
ONLY**



## QUILTING

Quilting is a very old craft that has been practiced for hundreds of years. Handmade quilts were necessary for warmth against winter's cold before blankets were manufactured. Little girls were taught to piece a quilt as early as age six or as soon as they could make stitches with a needle.

A quilt is three layers of material stitched together to make a cover. Arranging and sewing small pieces of cloth to form a pattern for the first layer is called "piecing a quilt" and it becomes the "quilt top." The second layer is the filler or "batting." It is usually cotton. The third layer is a solid piece of cloth. The three layers are stitched together. That is called "quilting." Often ladies would work in a group to complete the stitching of a quilt. Many quilts would be needed to keep a family warm in the winter.

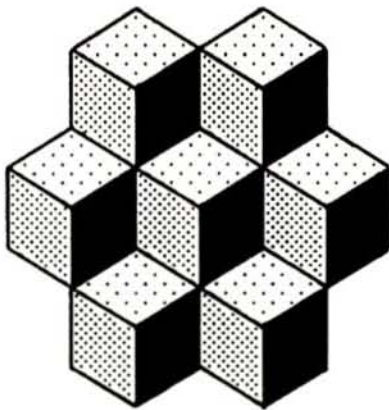


Illustration of ladies quilting by Beulah Strong from *AUNT JANE OF KENTUCKY* by Eliza Calvert Hall, published by Little, Brown, and Company, 1907.

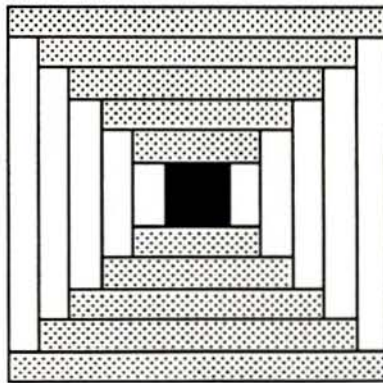
## QUILT PATTERNS

There are many, many quilt patterns made by arranging small shapes together. See if you can find circles, squares, triangles, diamonds, and rectangles in these patterns.

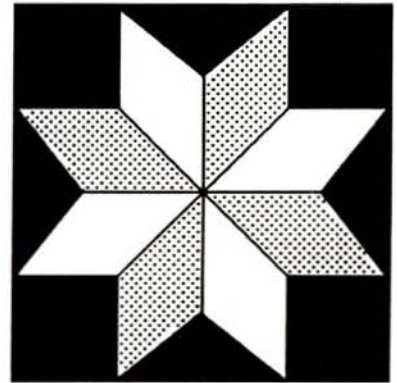
Quilt patterns sometimes have funny names. Read the names below. See if you would give them a different name. If you sew, cut pieces of bright cloth and stitch them together. If you do not sew, cut colorful pieces of paper and glue them together. *Happy quilting!*



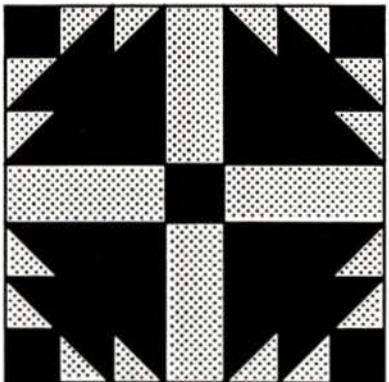
TUMBLING BLOCKS



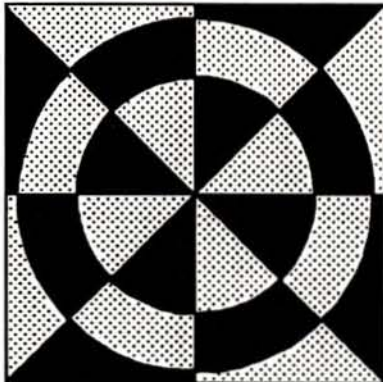
LOG CABIN



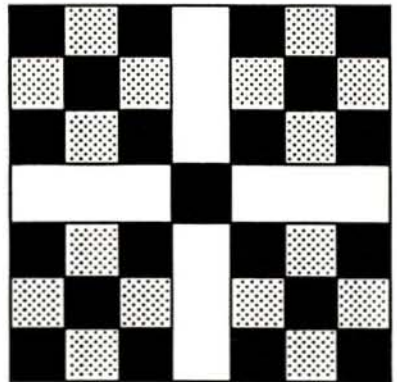
STAR OF THE EAST



DOVE IN THE WINDOW



WHEEL OF FORTUNE



NINE-PATCH VARIATION

From *ILLUSTRATED INDEX TO TRADITIONAL AMERICAN QUILT PATTERNS* by Susan Winter Mills, published by Arco Publishing, Inc., New York, 1981.



## NOTES FROM THE HILL

# Quilts: A Resource for Teaching Heritage and Conservation

By Dr. Martha C. Jenkins

Quilts are a uniquely American art form that provide numerous clues to our heritage. The idea of quilting layers of fabric to provide insulation did not originate in

*"Kentucky quilts have been part of the state's heritage almost from the arrival of the first settlers in 1775."*

America but was probably brought to Europe from the Middle East during the Crusades and, then, to the New World with the earliest settlers. Pioneer women quickly adapted quilting to the needs and conditions of the frontier. Quilts became an absolute necessity for warmth on cold winter nights, but fabrics for making them were difficult to obtain. The scarcity of materials for making quilts did not deter our foremothers. They combined careful workmanship and ingenious use of precious scraps of fabric to create pieced or patchwork quilts that were functional and often decorative.

These quilts tell stories of individuals and families, convey social and economic conditions, and even portray political events of the times. Kentucky quilts have been

part of the state's heritage almost from the arrival of the first settlers in 1775. These quilts range from the most utilitarian to the finest and most elegant show pieces and reflect the diversity of lifestyles which characterize the state.

The Kentucky Museum houses one of the largest collections of quilts in the state and is an invaluable resource for me and students enrolled in my Historic Textiles classes. The museum staff is always eager to provide expert assistance and to share the museum treasures with us. Frequently, a quilt may be exhibited as the **Textile of**

*Editor's Note: This column is reserved for articles written by individuals from offices or departments across campus. Dr. Martha Jenkins is a Professor in the Home Economics and Family Living Department and also is coordinator of the Textiles, Clothing and Interior Design program.*

**the Month**, or quilts may comprise a special quilt exhibit, such as **Machine Queen II** this past Fall, or one or more quilts may be on display as part of a broader exhibit, such as **Growing Up Victorian** or **The Kentucky Building: Continuing the Dream**.

Quilts in any of these exhibits are always carefully researched and labels are displayed which include historic documentation, as well as glimpses into the lives and times of the quilters. The quilts are displayed so as to minimize the detrimental effects of intense light, tempera-

*(continued on page 6)*



*Dr. Martha Jenkins and interior design major Suzette Sylvester, Radcliff, Ky., discuss the choice of fabrics and quilting technique used to make one of the quilts from the Home Economics Department's study collection.*



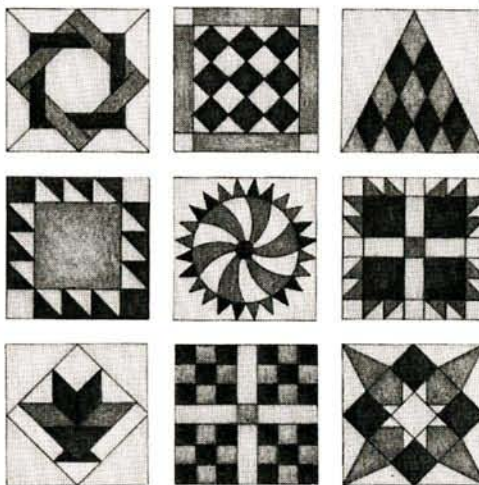
# NOTES FROM THE HILL

(continued from page 5)

ture and humidity extremes, and exposure to soil, dust, acidic surfaces, or abrasion. The curator and her assistants are very careful to prepare each quilt for display so that stress and strain are distributed over the entire surface of the quilt and a temporary lining provides a protective barrier between the quilt and the wall or other surface which might be harmful. Any fragile or deteriorating areas in exhibited quilts have been meticulously covered with sheer, transparent fabric so the area can still be seen but potential for further damage is minimal.

Quilts not on display are located in a temperature-humidity controlled specialized storage area which my students visit as part of a

pre-arranged field trip. Each quilt is rolled on an acid-free cylinder, without folding or creasing, and loosely covered with unbleached muslin which has been washed



several times or with clear, inert Mylar film. Care is taken not to seal the quilt in its cover to avoid the possibility of moisture condensation. Several cylinders are hung

horizontally on a sliding frame.

If I want my students to see a particular type of quilt, the museum staff, wearing white cotton gloves to prevent contact with body oil, perspiration, or other soil which might damage the quilt, will remove the appropriate cylinder, place it on a clean flat surface, and cautiously unroll the quilt. They never touch the quilt except with the white gloves, and they never permit food, drink, or ink in the presence of textile items. Such precautions and care are impressive, and my students come away from the experience with an appreciation of the value of 1) the quilts as part of our heritage and 2) the conservation practices being used to preserve them for future generations. □

## Become A Kentucky Museum Associate

The Kentucky Museum, part of Western Kentucky University, a non-profit organization, welcomes your support. Funds received through memberships are used to provide quality exhibits, programs and services.

Membership benefits include: a ten percent discount on purchases at The Museum Store; invitations to exhibit openings, receptions and other activities; *Update*, the newsletter of the Western Kentucky University Libraries; and THE FANLIGHT.

To become a Kentucky Museum Associate, complete the form and mail to:

Kentucky Museum Associates  
Kentucky Building  
Western Kentucky University  
Bowling Green, KY 42101

Please make checks payable to The Kentucky Museum and Library.

## MEMBERSHIP FORM

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

Enclosed is my check for the membership category circled below:

President's Club	\$1000
Patron	500
Benefactor	250
Donor	100
Contributor	50
Member	20
Student	6



Please send me a form to take advantage of WKU's payroll deduction plan \_\_\_\_\_

*Contributions are tax deductible within the limits of the law*



# Kentucky Museum Advisory Council Expands Membership, Roles, Responsibilities

Nine individuals have been appointed by President Thomas C. Meredith to The Kentucky Museum Advisory Council, bringing the total membership at this time to fifteen. Beginning terms that will run through November 1991 are George Street Boone, Charles English, David Garvin, Mitsuhiro Hashimoto, Martha Haynes, Gail Martin, Regina Newell, Julius Rather and Babs Schnoes. New appointees will join Ray B. Buckberry, Jr., Sallye Russell Clark, Top Orendorf, Neal Ransdell, Sam Houston Watkins and honorary member Julia Neal who have served on the advisory council for several years.

In a recent meeting the Council approved bylaws which define membership limits and the group's role and responsibility. When the bylaws are approved by Western's administration and the Board of Regents, council membership will be set at twenty. This will allow additional appointments which will include the chair, or the chair's representative, of the university-



*Museum Advisory Council members (facing camera l to r) Martha Haynes, Babs Schnoes, Neal Ransdell, Charles English and Mitsuhiro Hashimoto reviewing items of business at a recent meeting.*

wide Kentucky Museum Promotion Committee and The Kentucky Museum Associates.

While the Council will function primarily in an advisory capacity, the members will be involved also in promoting The Kentucky Museum throughout the state, and in fundraising.

Commenting on the Advisory

Council, Riley Handy, Head of the Department of Library Special Collections, said, "The members have already shown their enthusiasm for the programs of The Kentucky Museum, and the staff is excited about having the advice and assistance of such a talented group of people." □



*Claudia Winner (right) was hired in mid-February as a Technical Assistant under a grant from the National Park Service. Here she confers with Terry Langford, Curatorial Assistant, also employed under the grant, who has spent the past several months analyzing archaeological materials. The artifacts being analyzed are from the Nelson Collection, which is on loan to the museum from Mammoth Cave National Park. Analytical information will be used to prepare a computerized record of the collection.*



## Collections Are Evaluated

In mid-January, The Kentucky Museum's collections management policies and procedures were evaluated under the Museum Assessment Program II. Made possible by a grant from the Institute of Museum Services and administered by the American Association of Museums, the on-site

evaluation was made by Dr. Rodger Stroup, a museum professional from South Carolina. From the information gathered, Dr. Stroup will prepare a report with prioritized recommendations about collections management.

Several years ago, the museum participated in MAP I,

which evaluated the museum's overall operations and programs. And, according to Larry Scott, Museum Director, the museum staff plans to apply for a MAP III grant to assess educational programs.

The assessment process is designed to give museums practical, professional assistance as they progress toward accreditation from AAM. □

## Timepieces Help Museum

Last December, six beautifully crafted wooden clocks were placed in The Museum Store to be sold, with the proceeds designated for the museum's programs and activities. The clocks were made by Dr. Henry Hardin, a former Western administrator who is now affiliated with the University on a part-time basis. Thanks, Dr. Hardin, for your continued interest and support. □



*Manipulating the giant-size scissors brings smiles to the faces of Gary Dillard, Riley Handy (behind Dillard), Michael Binder, Robert Haynes and Thomas Meredith as the group tries to cut the ribbon to formally open the 50th anniversary exhibit.*

## Bunnies, Bonnets, and Baskets—

at the

## MUSEUM STORE

### HOURS:

TUESDAY-SATURDAY 10:00A.M.-4:00 P.M.

SUNDAY 1:00-4:30 P.M.



VISA & MASTERCARD ACCEPTED



# CALENDAR OF ACTIVITIES

**CURRENT** **The Kentucky Building: Continuing the Dream**, the 50th anniversary exhibit continues throughout the year in Galleries M, N and O. (See photo, page 8)

**APRIL 1** **Textile of the Month** - Antique Rose Quilt (variant title, ca. 1843), made by Mrs. Leighton Mabram; donated by Mrs. Clarence Nahm, Bowling Green, KY.

**APRIL 15** **Piece By Piece: A Sampling of Logan County Quilts** - Galleries J, K, and L. Opening reception 2:30 - 4:30 p.m., Garden Gallery. (Exhibit closes June 17, 1990)

**APRIL 17** **Lunchtime Learning\***

**APRIL 21** **Lecture and slide presentation** by Marie Salazar, president-elect of the National Quilt Association. 1:30 p.m., Orientation Room, Kentucky Museum. For more information, contact Dianne Watkins, (502) 745-6082.

**APRIL 24** **Lunchtime Learning\***

**APRIL 28** **Felts Log House** open to visitors *Weekends only*. (Closes October 28, 1990)

**MAY 1** **Textile of the Month** - Diamond Pattern Quilt (ca. 1909) made by Burton Downey Harwell; donated by Dr. Thomas Meade Harwell.

**MAY 8** **Lunchtime Learning\***

**MAY 11** **Family Night at The Kentucky Museum** - Film: "Hearts and Hands: A Social History of Nineteenth-Century Women and Quilts" - 7:00 p.m. (Museum galleries open for visitation at 6:00)

**MAY 15** **Kentucky Music Makers** - Curator's Choice exhibit opens in Gallery A. Connie Mills, Kentucky Library Supervisor, curator. (On exhibit at least six months)

**MAY 15** **Lunchtime Learning\***

**MAY 29** **Canada's Architectural Heritage** - Photographic exhibit in Gallery P (Garden Gallery). Dr. Marilyn Casto, Associate Professor, WKU Home Economics and Family Living Department, guest curator. (Exhibit closes September 30, 1990)

**JUNE 1** **Textile of the Month** - Star Quilt

**JUNE 13** **Two-day quilt workshop** sponsored by the Kentucky Heritage Quilt Society. Pre-registration necessary. Contact Sharon Lundin, (502) 782-8502 for more information.

**JULY 4** **Old Fashioned Fourth of July Celebration.**

\*See related article, page 10





